

BULLETIN OF THE ART INSTITUTE
OF CHICAGO

APRIL NINETEEN NINETEEN



HEAD OF A GIRL—BY EDWARD BURNE-JONES. IN THE PRINT COLLECTION
VOLUME THIRTEEN

NUMBER FOUR



THROUGH A GALLERY PORTAL

THE OUTLOOK FOR ART EDUCATION IN THE SCHOOLS

AT the Chicago meeting of the National Council of Education of the National Education Association on February 25, a period was set aside for the consideration of art in its several aspects as a subject in general education. After the presentation of the topic the chairman of the meeting was empowered to appoint a national committee to study and report. The National Council, through a similar committee appointed some seven years ago, has done a great work in the development of education in health in the schools of the United States, and there is ground for the belief that the results of the newly authorized committee may have a similar significance.

While the contentions advanced in the outlines of the two addresses made at the

meeting should not be entirely new to readers of the BULLETIN, it has seemed desirable to publish them here, since the case of art education will in all probability rest upon a credo not widely different from the one which these suggest. The subject "Art as an essential in general education" was treated by Mr. Eggers of the Art Institute as follows:

- 1 Beauty is visual comfort.
- 2 Art is production of any kind which recognizes the possible achievement of beauty. The ground for giving special attention to visual comfort is that the eye as a rule cannot choose but see.
- 3 Production is conduct objectified; its consequences are immediate and tangible.
- 4 Production without art is not in the last analysis wholly ethical conduct; it gives less than full measure for value received.
- 5 Comfort is essential to efficiency, and visual comfort is no exception.
- 6 Visual comfort is no more exclusively the concern of the expert—the artist—than is any other form of comfort the exclusive concern of the engineer. Visual comfort is everybody's business, because the problems which involve it, like those involving comfort in general, are constant, intimate, and personal as well as supreme and general.
- 7 The individual (the consumer) has the opportunity at every turn of being creative. He may be creative not merely in making but in selecting. Besides this his selection ultimately influences production. Having less than a constantly creative attitude is to miss some of the essential values of life. To form the non-creative habit is to begin dodging issues.

8 The creative habit and its result, the development of the art impulse, adds pleasure and value in life, not merely for the one who accepts the result of production but for the one who produces.

9 Organization and not material determines the production of beauty. Art is not the result of elaboration but of judgment. It oftenest takes the form of material economy because simplicity and directness are in themselves esthetic qualities. Art is less a matter of information than of skill in adjustment.

10 Paintings and sculpture are not the goal of the art impulse. This goal is the achievement of the maximum of visual comfort in all things, and paintings and sculpture, the ultimate and peculiar manifestations of art, may be means to this end. They are not to be confused with the end itself.

11 To cultivate the creative habit with its recognition of a possible ideal in every set of conditions, and thus to achieve a sane understanding of the place of beauty in all production past and present, is to produce a tonic which should energize anew the whole educational fabric.

Mr. Eggers also discussed "Art education an essential in American industry" from an outline based upon a formulation by George C. Nimmons, architect:

1 Art is a national industrial asset. Our chief commercial rivals are all in advance of us in this and are even now actively striving to increase their lead.

2 In individual business the possibility of great supremacy—in the use of scientific devices, in efficiency in production, in economy in materials, in the



STUDY OF TWO ANGELS—BY EDWARD BURNE-JONES
FROM THE COLLECTION OF CHARLES ELIOT
NORTON, 1912

development of profitable by-products—no longer exists. Beauty in design remains practically the only possible means of achieving an individual triumph.

3 In the social-industrial problem art plays an important part. The labor turnover is the most serious "leak" in the industrial system. Of the measures tending to stabilize labor, none is of greater weight than that of adequate housing. At the very heart of this lies the esthetic appeal—one of the most potent resources. In more ways than



A GRADUATION GOWN OF THE EARLY EIGHTIES—FROM THE ART INSTITUTE COSTUME COLLECTION

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one is the remark of William Morris freighted with truth: "Art is the expression by man of his pleasure in labor."

Mr. Sargent of the University of Chicago took for his subject "Drawing is an essential part of general education," and developed it according to the following plan:

1 Drawing is a language.

2 A language is more than a means of making thought known; it is a means of developing and shaping thought, as well as an instrument for expressing it.

3 Drawing differs from verbal language in some essential points. It expresses thought by means of a vocabulary quite different from that which verbal language uses. Consequently it shapes and develops thought in ways correspondingly different. It makes possible another approach to many subjects and gives another point of view, and added experience.

4 The kind of thinking and experience which drawing develops is of significant value, whatever one's occupation may be. It makes its own special contribution to the study of science, history, geography, and other subjects.

5 Drawing is the language of form and therefore is particularly the language of constructive work, and provides the means of working out problems of construction before they are undertaken in actual material.

6 A knowledge of drawing provides also an introduction to a wide range of the fine arts, in the same way that language provides an introduction to literature.

7 The value of drawing as an aid to thinking is no more dependent upon the

possession of special artistic talent, than is the value of language or arithmetic upon the possession of special literary or mathematical talent.

8 Where special talent in drawing does appear it should be discovered, and its particular tendency, whether towards use in constructive work or industrial design or the so-called fine arts, should be cultivated as a social asset.

COMING EXHIBITIONS

APRIL exhibitions were reported in last month's BULLETIN: Paintings by Gari Melchers, Robert Henri, Boris Anisfeld, and a group of Canadian painters; American etchings and block prints under the management of the Chicago Society of Etchers. This group of exhibitions will be open from April 4 to May 1, inclusive.

On April 15 the Thirty-second Annual Chicago Architectural Exhibition, under the direction of the Chicago Architectural Club, the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, and the Art Institute, will open with a reception. The exhibits will be shown in galleries 25, 26, 27, and 29. On account of the war and the embargo on all non-essential building, the architects have less work to show than usual; but the committee hopes to secure drawings and plans of all the best work executed by representative American architects within the last five years, whether it has been exhibited before or not. Building is already being resumed, there is a growing desire in many parts of the country to put "city beautiful" plans into actual operation, an absorbing interest in war



LOQUERE, DOMINE—BY EDWARD BURNÉ-JONES
FROM THE COLLECTION OF CHARLES ELIOT
NORTON, 1912

memorials is countrywide—and exhibitions at this time should prove particularly stimulating to architect and layman alike.

For four days in May—May 6 to 9—the Western Drawing and Manual Training Association will hold an exhibition in the Art Institute, in conjunction with its twenty-fifth annual meeting. This organization, with a membership of one thousand, drawn from about twenty states, chiefly middle western, is striving to establish high standards in art and industrial education. Its members comprise supervisors and teachers of art, manual training, and household arts, principals and superintendents of schools, and other representatives of education departments in both public and private schools. Ira S. Griffith, Dean of Manual Arts in the University of Missouri, is president of the association. The general topic for discussion at the convention this year is "New ideals and reconstruction in art and industrial education"—a subject of momentous and widespread interest at this time. The chairman of the Program Committee is William T. Bawden, Specialist in Industrial Education in the Bureau of Education at Washington, D. C. Round table discussions will be devoted to topics of interest to special groups of teachers. In the Institute galleries will be shown students' work from all grades of the public schools, including Normal, and from various technical schools and colleges in the membership of the association. Chicago's contribution will naturally be extensive, and exhibits will be invited from twenty-one cities and institutions outside of Chicago. It is

planned to show the out-of-town work in second floor galleries in the east wing, the Chicago exhibits in Gunsaulus Hall, Blackstone Hall, and the Print Room.

An exhibition recently scheduled and not announced hitherto is that of prints by the Print Makers of Los Angeles, which will occupy the Print Room during the period May 9-30. For the complete calendar of exhibitions see page 63.

DOLLS AND CHILDREN'S BOOKS

OF special delectation to children and of more than usual interest to grown-ups is the display of dolls and children's books of olden days in the first gallery of Gunsaulus Hall. The books lent by Mrs. Emma B. Hodge form a unique collection of story books, "pious reflections," books of study, rhymes, song books—books of every description, dating from *An Almanack of 1691* down to Walter Crane's *Flowers from Shakespeare's Garden*, published in 1906. All of the books are illustrated, many having engravings in color to enliven the text.

Strange as it may seem, the doll as a child's necessity has played an important part from aboriginal times down to the present. History whether pictorial or written plainly depicts or mentions these toys, so that scholars accept them as data of importance concerning customs and raiment of the past. The present collection in no way attempts to show a consecutive history, and yet an interesting variety of specimens—made of clay, cloth, metal, wood, wax, seed pods, fruit, papier-mâché, composition,



DABIT TIBI—BY EDWARD BURNE-JONES
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porcelain, and paper—has been assembled from many lands. They are lent by Miss Helen C. Drake, Mrs. F. M. Elliot, Mrs. Emma B. Hodge, Mrs. Marie Perrault, Mr. A. Barthelemy, Miss Lilian Whitteker, Mme. Crouilbois, Miss Ethel Coe, Miss Jeanette Buckley, Miss Margaret Baker, Mrs. Harriet Stevens, Mrs. McAlvy, Mr. Arthur Heun, Miss Bennett, and Mr. Rosse.

The Colonial dolls from the collection of Mrs. Hodge, could they express themselves, might unfold many a bygone event. For instance, a little lady in gray silk, once the property of Edward Everett's sister, is seated at a model of an early Howe sewing machine. Another doll, doubtless a "Pandore" model of 1830 made in Paris, represents a bride in "going away" costume. In an interior fitted up with furnishings of the Victorian period by Miss Bennett stand several dolls, the most important being a small Italian doll in corn-color silk wearing a blue silk calash. She was dressed by Mrs. Wendell Phillips.

From the Arthur Heun collection come three remarkable groups—one a daimio of old Japan, his wife, and attendants listening to court musicians, in setting designed by Mr. Heun. The manikins are old and wear fine old brocaded garments. A dishonored samurai from the Helen Drake collection at the Art Institute is a fine modern Japanese doll. The Pueblo Indians, in an appropriate setting designed by Miss Coe's first year Academic Class, are lent by Mrs. F. M. Elliot, Mrs. Hodge, and Miss Coe. In another case a little girl of 1850 sits stoically confronting a large

geography, while around her are grouped the little folk from strange lands about whom she is studying. A scene called "Country life" shows us dolls in a garden setting by the Department of Decorative Design. Nearby, in another setting composed by Mr. Rosse, there is enacted an "exotic tragedy"—a modern Bluebeard wielding his bloody dagger to the delight of a little prince, while the murdered hang by the neck, and one, a very ancient doll, lies stabbed through the heart.

Mrs. Marie Perrault has lent some lovely character dolls for which the Department of Design has made an effective setting in "Cinderella, or the fairy wedding." Of great elegance are the three exquisite wax ladies, from the studio of Mme. Crouilbois, in a conventional setting of blue background with white balustrade, called "In the park," designed by Mr. Rosse's students. A humorous contrast to this group is the delightful "Procession of Ronald MacDonald and his Sunday breeches" in which Ronald, the spirit of the oak, the milkweed, and the wild cucumber, is accompanied by his mushroom, his grandfather's bag, and his Sunday trousers and by a happy throng of Eskimo dolls, dolls of kelp from California, a corn-husk beauty, an Irishman and his pig, "the smallest clown in the world," an African clay doll, Japanese street characters, and other interesting personalities.

An impressive and life-like picture is formed by Lilian Whitteker's paper figurines, a group of Kentucky mountaineers in a realistic landscape setting of colored paper cut by the Normal

students. "Papyrotamia" it is called—that method of cutting paper in designs which in Revolutionary days was thought a high accomplishment. The masterpieces of this art were carefully mounted on black paper, glazed, and framed and used as gifts or bequests. In the Kentucky group there is a shaggy dog cleverly made of blotting paper by the Normal students. Four peep shows—color prints of about 1840—lent by Mrs. Hodge are also exhibited. The "Foxhunt" is gay with color, and "The Underground London" is architecturally amusing.

THE TREND OF EVENTS IN INDUSTRIAL ART

ANOTHER indication of the seriousness with which American museums have been undertaking to ally art and industry and to aid in improving American design was made in the appointment in the Metropolitan Museum of New York of an Associate in Industrial Arts, Richard F. Bach of Columbia University, whose function is to assist manufacturers, artists, and craftsmen in their use of the museum's collections. When the modern worker in industrial arts and the manufacturer have the rich stores made accessible to them in a concrete way, they will be able to use practically and with understanding the finest products of all ages. In the *Educational Review* for January Mr. Bach, under the caption "American industrial art and the schools," makes some pregnant remarks about our crying need for schools and more schools:

"A new era is dawning in the industrial arts field; war brought the

opportunity. The war forced us to choose between aping Europe again, now that the job over there is finished, or standing upon our own ability in the broad field of high class industrial art production. . . The schools must get to work in this serious business. The general schools must make their work in drawing useful; the schools for manual craftsmen must be busier and harder at work than ever; the schools for teaching designers have the greatest task, for they must assure for us fine design for production on a large scale. And for this great work, which must be got under way immediately, our present schools are hopelessly insufficient in number and individually inadequate to the task. We have not a half dozen; we need a hundred even now. Where are the great men who can see America's opportunities? Where are the educators that can lead and mold public opinion? Where are the long-headed manufacturers who have failed to regard schools as an asset, yet who cry for designers now that Europe has called them back to defend the schools that trained them? Are there no giants among us who will assure the future of America in this field by acting at once? Let us have schools of industrial art, always more schools, and give them to us now!"

No less enterprising in intent is the Albright Art Gallery of Buffalo, which announces for the period April 13—May 4 "Art in everyday life," an exhibition of handicrafts and industrial arts. The extent of coöperation used is shown in the list of organizers of the exhibition, which includes—in addition to the expected societies of artists, the academy,



LANDSCAPE BY RICHARD PARKS BONNINGTON. IN THE R. HALL MCCORMICK COLLECTION

and art school—the Department of Public Instruction, the Buffalo Chapter of the American Institute of Architects, the Chamber of Commerce, the Rotary Club, and the Greater Buffalo Advertising Club. To stimulate interest and competition nine \$25 prizes are to be awarded for the best work in various crafts. Among the prizes is one offered by the Pierce-Arrow Motor Car Company for the best design for the interior of an enclosed automobile.

In Bulletin editorials and notes for months past the Art Institute has been making the same plea—emphasizing the need of what Dr. Haney so aptly terms “art for use” and the identity of interest between art and manufactured products—repeating ever and again the arguments for the present as the psychological

moment for the establishment of the permanent alliance of art and industry. The Institute is encouraging by every possible means the development of the Extension Department and is working in close collaboration with the new chapter of the Art Alliance of America. For several years the Metropolitan Museum of Art has held exhibitions showing the influence of the art museum upon manufactures. This year a similar exhibition is being planned for the Art Institute, a number of exhibits from the one recently held at the Metropolitan being included. The contemplated exhibition is being arranged through the combined efforts of the Institute and the Central States Division of the Art Alliance, and it will include articles of local manufacture as well as those from other cities.



PAINTING BY GEORGE MORLAND. IN THE R. HALL MCCORMICK COLLECTION

LIBRARY NOTES

THE Ryerson Library has recently come into possession, through purchase, of a unique volume, "*Le tissage aux cartons et son utilisation décorative dans l'Egypte ancienne*," by A. van Gennep and G. Jéquier. The interest of this book is not limited to the valuable information to be found between its covers, but in the paper, the printing, and the covers themselves we find unobtrusive lessons in that beauty which should be inherent in utility. From the drawings of the perforated cartons an idea may be obtained of the method used to procure the various designs. The color illustrations give a realization not only of design and color, but of the texture of the fabrics as well.

The collection of reproductions of American painting and sculpture in the Photograph and Lantern Slide Department is supplemented materially by a gift of 124 photographs from Miss Giselle D'Unger and the purchase of a set of Copley prints of Edwin Abbey's "*Quest of the Holy Grail*," which is in the Boston Public Library. Another gift of significance is from Joseph Adams: twelve unusually large photographs, chiefly of classical subjects, and 217 smaller ones for the school collection, the purpose of which is to keep reproductions of important art works in the school for a longer period than is possible with the lending collection. In anticipation of the Easter season there has been compiled a list of lantern slides illustrating the events of Passion Week.



HEAD—BY JAMES EARLE FRASER
PRESENTED BY THE ARTIST, 1918

NOTES

EXTENSION DEPARTMENT—The Extension Department of the Art Institute, under the direction of Ross Crane, has inaugurated a "Better Homes Institute," an organized project for community building and development. The program comprises lectures, demonstrations, entertainments, and exhibitions of paintings and of photographs and drawings of architecture, landscape gardening, civic planning, industrial design, interior decoration, and

the prize-winning designs in an American farm-house competition. The examples of industrial design, used to illustrate the place of art in industry, are American-made fabrics and various manufactured articles assembled by the Central States Division of the Art Alliance.

The "better homes" movement is a campaign of popular education to create the demand for beauty and quality in home-furnishings and thus stimulate the manufacture of fine products. It is the means also of inspiring the community feeling through which alone can come a constructive program for civic development. In his demonstration lectures—one of which, "The fine art of furnishing a home," will be given in Fullerton Hall on April 22—Mr. Crane shows, by means of photographs, designs in color, floor plans, etc., how to build a house practically and beautifully, how to plant grounds to aid in beautifying homes and environs, and by means of a portable room with furnishings how to furnish a house simply and well.

LECTURE ON PAINTING—A twelfth lecture is to be added to Dudley Crafts Watson's course on "Old Masters." The subject is "Painting in the Orient before the nineteenth century," the date May 26. The complete list of Mr. Watson's lectures will be found in the calendar on page 62.

FRIENDS OF AMERICAN ART—During the month May 15—June 15 the Friends of American Art will exhibit their collection of paintings and sculpture in the galleries of the east wing. The other exhibitions, including that of American



MAIDENHOOD—BY GEORGE GREY BARNARD
PRESENTED BY MRS. S. E. BARRETT, 1918

water colors and pastels, which are on the calendar for the same period will be placed in the south wing of the main building.

MARDI GRAS—The Festival of the Arts, in honor of victory and peace, was presented on Shrove Tuesday by alumni and students of the art school and the Chicago School of Architecture. The procession, composed of groups representing the fine arts, was a noteworthy artistic success, in which students from

all departments, groups of alumni and Chicago artists, the Renaissance Club, and the Paulist Choristers participated. About 1,500 persons witnessed the pageant from the first and second floors near the grand staircase. Full money returns cannot yet be reported; but the committee in charge feels assured that the net receipts will amount to more than seven hundred dollars.

MR. BELLOWS TO TEACH—Next fall for a period of two months George

Bellows, New York painter, will teach in the school of the Art Institute. Some time in the fall or winter a collection of Mr. Bellows' paintings, including seven large war pictures, will be exhibited here.

LEPERE EXHIBITION—The memorial exhibition of etchings by Auguste Lepère, a master in the graphic arts who died last December, gives visitors an enviable

opportunity to see some of his best work. Of the fifty-two prints shown eighteen were lent by Daniel V. Casey, five by Albert Roullier, one by Mrs. C. W. Brega, one—the Rheims cathedral—by the Misses Buckingham, and the others belong to the Art Institute's own collection. Fifteen etchings by Donald MacLaughlan, also lent by Mr. Casey, and a few belonging to the Institute supplement the Lepère exhibition.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AND THURSDAYS AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON
APRIL

- 1 Lecture: "The desire of beauty: Man's instinct for art." James P. Haney.
- 3 Lecture: "The principles of art in industry: Applied design and its teaching." James P. Haney.
- 7 Lecture: "The climax and the fading light in Italy." Dudley Crafts Watson.
- 8 Lecture: "Our appraisal of art: Taste and its training." James P. Haney.
- 10 Lecture: "Art in the public schools: The function of art in education." James P. Haney.
- 14 Lecture: "Flanders and the Renaissance." Dudley Crafts Watson.
- 15 Lecture: "A system of industrial art training: The practical relations of art to industry." James P. Haney.
- 17 Lecture: "The propaganda of the arts: The mobilization of our art forces." James P. Haney.
- 21 Lecture: "The Renaissance in France and Germany." Dudley Crafts Watson.
- 22 Lecture: "The fine art of furnishing a home." Ross Crane.
- 28 Lecture: "The Spanish school." Dudley Crafts Watson.
- 29 Concert. Musicians' Club of Women.

MAY

- 5 Lecture: "XVII century painting in the Netherlands." Dudley Crafts Watson.
- 12 Lecture: "XVII century painting in France." Dudley Crafts Watson.
- 19 Lecture: "XVIII century painting and rise of the English school." Dudley Crafts Watson.
- 26 Lecture: "Painting in the Orient before the XIX century." Dudley Crafts Watson.

THE SCAMMON LECTURES

The Scammon Lectures for 1919, six lectures on the general subject "Art for use," illustrated by the stereopticon and by drawings, April 1, 3, 8, 10, 15, 17 at four o'clock. Dr. James Parton Haney, Director of Art in High Schools, New York City. Titles listed above.

LECTURES ON PAINTING

Twelve lectures on the subject "Old Masters," illustrated by the stereopticon, Mondays at four o'clock, March 10, 17, 24, 31; April 7, 14, 21, 28; May 5, 12, 19, 26. Dudley Crafts Watson, Director of the Milwaukee Art Institute. Titles listed above.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon, until the end of April, at 3 and 4:15 o'clock. Admission 10 cents.

EXHIBITIONS

MARCH, 1919—JUNE, 1919

March—April (1) Exhibition of dolls and children's books.

(2) Exhibition of Japanese prints from the Buckingham collection.

(3) Memorial exhibition of prints by the late Auguste Lepère.

April 4 to May 1, inclusive—(1) Exhibition of paintings by Gari Melchers.

(2) Exhibition of paintings by Robert Henri.

(3) Exhibition of paintings by a group of Canadian painters.

(4) Ninth annual exhibition of American etchings under the management of the Chicago Society of Etchers.

(5) Exhibition of paintings by Boris Anisfeld.

April 15—May 8, inclusive—Annual Chicago architectural exhibition.

May 6-9, inclusive—Exhibition by the Western Drawing and Manual Training Association.

May 9-30, inclusive—Exhibition of prints by The Print Makers of Los Angeles.

May 15—June 15, inclusive—(1) Annual exhibition of American water colors, pastels, and miniatures, including the "rotary exhibition" of the American Water Color Society.

(2) Exhibition of paintings by four artists of Taos.

(3) Annual exhibition by the Art Students' League of Chicago.

(4) Exhibition of drawings in black and white by James Cady Ewell.

(5) Exhibition of photographs by members of the Chicago Camera Club.

BULLETIN OF THE ART INSTITUTE OF CHICAGO

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THE ART INSTITUTE OF CHICAGO—Incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." Museum building upon the Lake Front, first occupied in 1893, and never closed even for a day since. Admission free at all times to members and their families and to public school teachers and pupils. Free to the public Wednesdays, Saturdays, Sundays, and legal holidays. Other days, 25c. Hours: 9 a. m. to 5:30 p. m. week days; 12:15 to 9:00 p. m., Sundays.

MEMBERSHIP—Annual Members, \$10 a year. Life Members, \$100, without further payments. Sustaining Members, \$25 or more a year. Governing Members, \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members, thenceforth exempt from dues. Benefactors are those who have contributed \$25,000 or more.

All members entitled, with families and non-resident friends, to use of Ryerson (art) Library and to admission to all entertainments given by the Art Institute, excepting Sunday concerts, to which a small fee is charged.

THE SCHOOL—Departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture. Saturday classes in Lettering, Decorative Design, Normal Instruction, and Hand Work. Classes for children in Drawing, Modeling, Painting, and Sketching on Saturdays from 10 to 12 a. m. and 2 to 4 p. m. Evening school classes in Mechanical and Architectural Drawing, Design, Free-hand Drawing, Painting, Illustration, and Costume Design on Mondays, Wednesdays, and Fridays from 7 to 9:30 p. m. Information and circulars of instruction to be obtained from School Registrar.

MUSEUM INSTRUCTION—For guidance: One dollar per hour for four persons or less. Groups of more than four, 25c a person. Clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours. Appointments, Room 16.

RYERSON (ART) LIBRARY—Twelve thousand volumes, 35,000 photographs, and 13,000 lantern slides; the Burnham Library, 2,000 volumes on architecture, open every week day, 9 a. m. to 5 p. m.; Sundays, 2 to 4 p. m. Monday, Wednesday, and Friday evenings until 9:30. Photographs and lantern slides available as loans. Room provided for students.

CATALOGUES—General Catalogue of Architecture, Sculpture, Paintings, etc., 216 pages and 48 illustrations 25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson.
Part I. Oriental and Early Greek Art 25c
Part II. Early Greek Sculpture 25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection 25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection 25c
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection 25c
Catalogue of current exhibitions 5 to 50c

COLOR PRINTS OF PAINTINGS belonging to Museum (36 subjects at 35c each, 8c extra for mailing), **PHOTOGRAPHS** by the Museum photographer, and **POSTCARDS** (16 subjects in colors at 2 for 5c and 25 subjects in one color at 1c each). Illustrated price list on application.

PERMITS TO COPY and to photograph in the Museum obtainable through Director's Secretary. No permits necessary for sketching or for use of hand cameras.

LUNCH ROOM—Open week days, from 11:45 a. m. to 1:30 p. m.; Sundays, from 12:15 to 8 p. m. Ground floor.

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